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that the American child studying her book knows absolutely nothing about French literature, and even about French history. The first chapter presupposes a great many things which surely are ignored (why not drop the chapter altogether?); the chapter on Boileau suggests to me the same criticism. Here and there, I should like to cut down passages either of praise or of criticism of the authors treated: those of praise because in a work like that praise cannot be but commonplace, those of adverse criticism because pupils have so strong an inclination for criticism anyway that it is an undesirable system to encourage in them the disposition of finding fault with great men.<sup>1</sup> I have in mind especially the chapters on Calvin, Montaigne, La Fontaine.

Miss Delpit is right to avoid any show of erudition. Still I am not sure whether at some places, even in such a book, some note was not called for. The recent discussions about Pascal and Descartes might have been ignored; but just one word regarding the Montaigne-La Boétie controversy would not be superfluous, as it throws new and for us unsuspected light on Montaigne. I feel all the more inclined to say this because elsewhere Miss Delpit has rather insisted on the inauthenticity of the fifth book of Pantagruel.

Occasionally one might desire a somewhat broader view of things. The work of Montaigne is too exclusively presented as that of an irreducible egoist; this is doing injustice both to Montaigne himself, and to posterity which has agreed to see in him one of the finest specimens of humanity.<sup>2</sup> Malherbe is given us as the man who has "par malheur, réussi à décourager, pour près de deux cents ans, la poésie lyrique" (p. 71). No! One man has no such power. There are much deeper causes which explain the lack of lyric poetry during the seventeenth and eighteenth centuries in France—and I suspect Miss Delpit knows it, too.

The weakest point in Miss Delpit's book are the notes, put at the bottom of pages. It is difficult to find what criterion the author has adopted to

decide where to put notes and where not to put any. Page 9, she explains that modern syntax would not allow *le vous décrire*, but would require *vous le décrire*, and four lines above she says nothing of the archaism of *ressembler* with accusative. Page 32, she explains who *Renée de Ferrare* is, but not who *Guillaume Farel* is; page 17, she does not explain the word *buveries*, used by Rabelais; nor on page 20, *les sept arts libéraux*. On page 8 the two following lines of Marot are quoted:

*Jamais je n'entre en Paradis  
S'ils (les régents) ne m'ont perdu ma jeunesse,*

which are by no means easy to understand. They mean, 'May I never enter Paradise, if it is not true that my teachers have caused me to waste my youth,'—but surely I would not ask young pupils to find out without help.

Often Miss Delpit's own French would need annotation. She writes remarkably well, she has freshness of style, life, picturesque expressions. It is a really esthetic pleasure to read her book; so much so that I do not hesitate to say that her book might be used to great advantage as a regular textbook for translation. Pupils would get very profitable information, which is by no means the case with so many silly stories read in our classes. But in textbooks such expressions like *famélique gibier de potence* (p. 3), *niais et ignorant à souhait* (p. 17), *assommé force mécréants* (p. 19), *Panurge aussitôt de croquer sa fortune à belles dents* (p. 22), etc., would be explained. Why not here?

To summarize: except for a few things of minor importance and which can be corrected in later editions, this is a very able book, warmly to be recommended either as a *History of French Literature*, or as a regular textbook for reading.

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<sup>1</sup> I realize, however, that this is not the general attitude of instructors; many believe that criticism and literature are synonyms.

<sup>2</sup> I would recommend to Miss Delpit the recent article by Henri Monod, in the "Revue de Paris" (Mars 1910), *Montaigne après la Saint Barthelemy*.

GOETHE'S GESPRÄCHE. Gesamtausgabe. Neu herausgegeben von FLODOARD FRHR. VON BIEDERMANN, unter Mitwirkung von MAX MORRIS, HANS GERHARD GRÄF und LEONHARD L. MACKALL. Erster Band. Von der Kindheit

bis zum Erfurter Kongress, 1754 bis Oktober 1808. Zweiter Band. Vom Erfurter Kongress bis zum letzten böhmischen Aufenthalt, 1808 November bis September 1823. Leipzig: F. W. v. Biedermann, 1909. Imported by The Bruno Hessling Company, New York.

In these days of a revised Hempel edition of Goethe, a revised *Der junge Goethe*, a revised Eckermann, various revised correspondences with Goethe, to say nothing of the many new editions of Goethe's works, a revised and greatly enlarged edition of the *Gespräche* was naturally to be expected and now that the first two volumes have appeared we may for once congratulate ourselves on the fact that revision and enlargement seem to pervade the atmosphere of recent German literature.

Woldemar von Biedermann was the first scholar to conceive and carry out the plan of a complete edition of Goethe's conversations so far as they had been recorded and printed (*Goethes Gespräche*, 10 vols., Leipzig, Biedermann, 1889-1896). It was by no means a slight task to gather the material from its widely scattered sources, and hence not to be wondered at that reviewers found some oversights and imperfections to criticise. But the idea met with cordial approval and the collection, in spite of its few shortcomings, was immediately accorded a place among the standard works of reference on Goethe.

It was Biedermann's hope that the work might experience a revised edition, which would make it possible for him to fill in gaps, correct errors, and supplement the contents to conform to his plan as it developed in his mind after the early volumes of the set had been sent out into the world. When the time came for a second edition he was no longer among the living. But the results of his later work were preserved and transmitted to his son, Flodoard von Biedermann, who is now finishing the editorial task, with the assistance of Morris, Gräf, and Mackall, beside a large number of other scholars who have called attention to out-of-the-way material not likely to come to the notice of every scholar or every group of scholars.

The scope of the collection has been enlarged to include the recorded impressions derived from direct personal contact with Goethe. This might

have called for a revision of the title, as the introduction suggests, but the old title is too well established and too convenient for citation to warrant a change. Instead of adhering closely, as might be expected, to the chronological order, so far as that would be possible, the editor follows this order in the main, deviating from it slightly to the end that the material may be so disposed as to create a more or less harmonious impression and afford interesting consecutive reading. The *Briefe* give us a somewhat connected picture of Goethe's life and thought, but the *Gespräche* give us an even more vivid impression of him, in fact the difference is almost greater than that between any two portraits of his physical personality. The utterances of contemporaries concerning him serve materially to complete the picture, giving it a stereoscopic effect, so to speak, and no more suitable combination could have been found in which to publish them. Such conversations and impressions as might, in the editor's opinion, detract from the pleasure of consecutive reading, and would interest only specialists, are reserved for the final volume, which is to contain sources, commentary, and index.

The first edition was in ten volumes, the second is to be in five, notwithstanding the fact that there is now to be double the number of items in the compilation. The page of the new edition is a little longer and wider, the text is set considerably closer, and great economy has been exercised with the space between numbers. And yet the page is agreeable to the eye. The German type has been replaced by Latin, and the volumes are well printed and substantially bound. The price of the new edition is less than half of that of the first. This puts the work within the reach of all who need to own it, and von Biedermann deserves our thanks for taking the selling price into consideration, especially as we are now in the midst of such a deluge of new Goethe literature.

The widening of the scope of the compilation increases proportionately the liability to overlook some material. But the names on the title-page are sufficient guarantee that everything of importance will be included. In fact, the editors are more likely to hear the criticism that they have included too much rather than that they have omitted anything, and yet in such collections as this the first aim should be completeness, since

small items, in themselves seemingly insignificant, often take on significance when incorporated in such a large body of related material. If for no other reason, they help to lend atmosphere and perspective to the whole picture. The volumes thus far published leave us with the feeling that we have witnessed the real Goethe in direct personal contact with his fellow men, and the value of such records cannot be overestimated. The five volumes will form a necessary supplement to the hundred thirty some volumes of the Weimar Goethe and may confidently be expected soon to find their way into all working Goethe libraries. Because of the material that has come to light since the first edition was published, and of the opportunity to correct former errors, supply omissions, and enlarge its scope, the new edition will be found more reliable than the old, and will more adequately serve the purpose that the elder Biedermann had in mind when he first undertook the gigantic task.

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ROTH, RICHARD: *Ein Nordischer Held*. Edited with Introduction, Notes, Exercises, and Vocabulary by HELENE H. BOLL. New York, etc.: American Book Company, 1910. 16mo., 175 pp., cloth, 35 cents.

Teachers of German who tire of fairy tales and "insipid love stories" for second and third year reading will welcome the appearance of this little text. They owe a real debt of gratitude to Miss Boll for making it so serviceable for class room use.

*Ein Nordischer Held* is a historical narrative, intensely interesting and "well calculated to inspire the youth of America to follow as noble an example as history records of love for native country." It deals with the adversities—captivity, flight, sufferings from treachery and persecution—and the pluck, perseverance, miraculous rescues and final triumphs of Gustavus Vasa, the "George Washington of the North," who wrested his country from the tyrannical rule of the most cruel despot of his times, Christian II of Denmark. The pivotal point of the story is the "Stockholm Massacre" (1520), an event of such gruesome horror as to cause one to be vividly reminded of the massacre of the Huguenots in Paris under the regency of Catherine de Medici.

The general plan of the editorial work is comparatively free from all objectionable features. The notes are succinct but clear and are calculated

to aid the pupil rather than to display the knowledge of the editor. The appended exercises for composition and conversation (four pages of English and ten of German) are based on the text; they are well graded and very sensible. And the vocabulary, while complete, is not burdened with an unnecessarily large number of definitions.

Unfortunately, the otherwise so delightful little book presents a rather large proportion of typographical errors and editorial inaccuracies. Of these the following have been noted: p. 7, l. 1, "the 13th century" for "the 14th century"; p. 9, l. 10, "Engelbrektsen" for "Engelbrektsen"; p. 11, ll. 9-10, "schweifte der Blicke" for "schweifte der Blick" or "schweiften die Blicke"; p. 13, l. 15, "fruchtbaren" for "fruchtbaren" and "wohlgeeigneten" for "wohlgeeignetem"; p. 14, footnote to l. 13, "The Union lasted only until the birth of Margaret in 1411" for "The Union lasted only until the death of Margaret (she was born in 1353), etc."; p. 15, l. 8, the construction calls for a comma after "II"; p. 84, l. 13, "denn" for "den." In the vocabulary occur the forms "Ärgernis" for "Ärgernis," "biderben" for "biderb(e)," "Upsalier" for "Upsalier" (cf. p. 54, l. 7); and the weak verb "drängen" is given, "drängen (drang, gedrungen)."

The most serious defect of the vocabulary as a whole is its lack of uniformity in accentuation. Thus, "Anblick, Ankunft, Eroberung, Gestalt, Hinblick, Knabe, etc.," have the accent indicated, while "Autorität, Charakter, Familie, Katechismus, Kommandant, Soldat," and other words of foreign origin are given without accent. A similar absence of uniformity is noticeable in the designation of the initial case endings of pronominal adjectives, thus: "all, -er, -e, -es"; but "diese, -r, -s"; and again, "jed-er, -e, -es" and "jen-er, -e, -es."

Attention is directed also to certain important omissions in the vocabulary, for example: (1) the words "indem" (p. 22, l. 2) and "rege" (p. 22, l. 21) omitted entirely, and the word "übel" (p. 19, l. 25) given only under "wohl"; (2) no indication of case or cases governed by the prepositions "an, bei, in," and only the dative case designated for the prepositions "hinter, neben, vor"; (3) no indication of weak singular forms for the noun "Bauer," although such forms occur in the text (p. 64, l. 11 and p. 66, l. 19); (4) no mention of a neuter gender (as in the text, p. 15, l. 25) for the noun "Begehr"; (5) no mention of case constructions with the verbs "beiwohnen, danken, entgegen, entrinnen, sich erinnern, folgen, gedenken, gefallen, gehorchen, helfen, trauen."

The following constructions call for editorial comment: p. 22, l. 8, "sich Glück zu wün-